

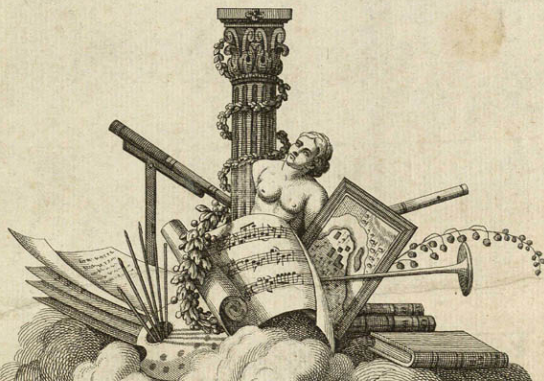


N. 130 Violino, Flauto & Oboe. *Milredo.*

Box A 9.1077

4.

*Endeavouring I, 4*



SEI DIVERTIMENTI  
à Cinque Stromenti.

DEDICATI

a Sua Altezza Reale, la Serenissima Archiduchessa

MARIA RACCAIRDA BELFRICE

D'E S T E,  
Principessa di Modena.

DA

WENCESLAO PICHL,

Nell' attuale Servizio dell' Istessa Altezza Reale, a Milano.

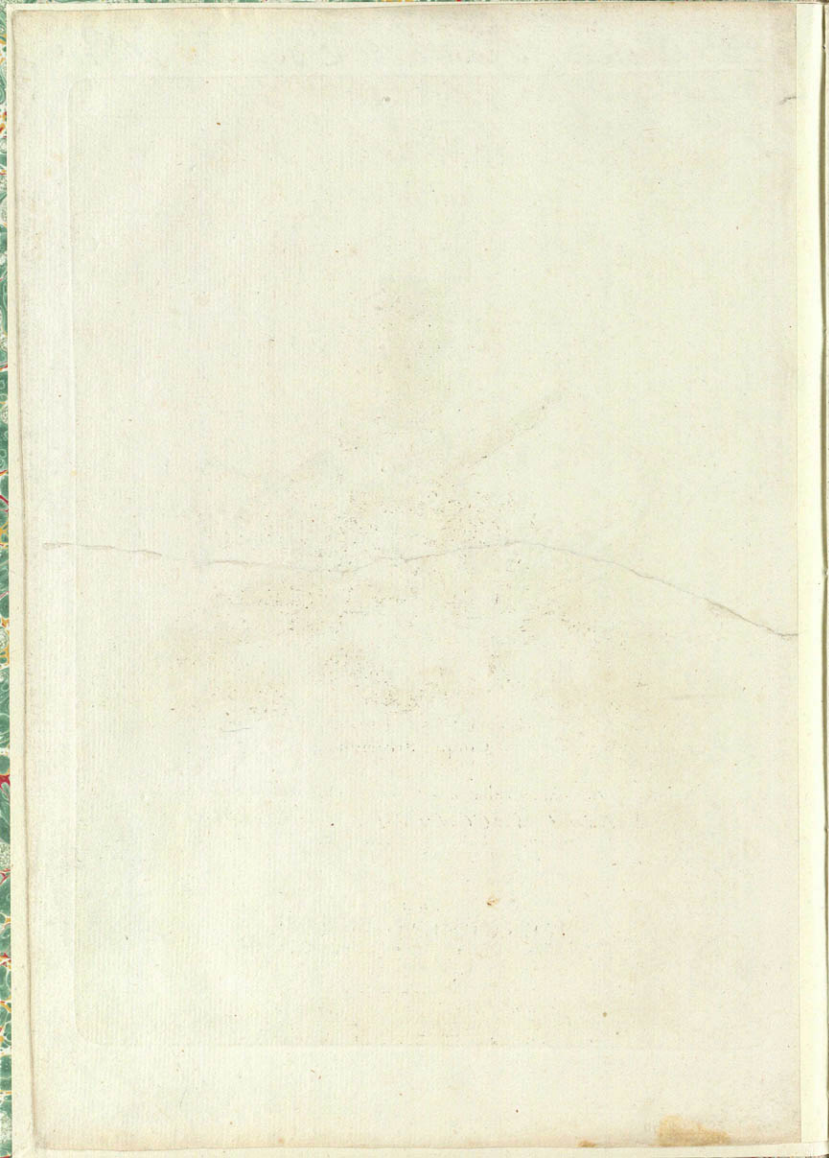
OPERA V.

Chés J. J. HUMMEL, à Berlin avec Privilège du Roi,

à Amsterdam au Grand Magazin de Musique et aux Adresses ordinaires.

N° 310.

*Silva*







## VIOLINO PRIMO

## QUINTETTO I

*Larghetto*

*Piano*

*Allegro*

*ava*

*Dolce*

*Cres: f*

*Larghetto*

*Piano*

*Allegro*



# VIOLINO PRIMO

5

Musical score for Violino Primo, page 5. The score is written in G major (one sharp) and 2/4 time. It consists of 14 staves of music. Dynamics include *p* (piano), *f* (forte), *P* (piano), *f* (forte), *8va* (octave), *Dolce* (sweet), *f* (forte), *p* (piano), *f* (forte), *P* (piano), *f* (forte), *P* (piano), *f* (forte), *Sotto voce* (softly), *Rondò Tempo di Gavotta* (Rondo Tempo of Gavotte), *Sotto voce sf* (softly), *p* (piano), *cres* (crescendo), *be* (breve), *sf* (sforzando), *p* (piano), *f* (forte), *P* (piano), *f* (forte), *Fine Minore* (End Minor), *P* (piano), *sf* (sforzando), *P* (piano), *sf* (sforzando), *f* (forte), *sf* (sforzando), *sf f* (sforzando forte), *p* (piano), *D.C.* (Da Capo), *Minore* (Minor).





# FLAUTO

7

Andantino

Alternat:I

Andantino

Alternat:II

Andantino

Alternat:III

Andantino

Alternat:IV

Andantino

510



## OBOE ô FLAUTO

## QUINTETTO III

Solo

Allegro moderato

8

QUINTETTO III

Solo

Allegro moderato

p Cres f

Dolce Dolce f Dolce

p

f f p

Solo

Dolce p Cres

f

b $\flat$  1 3 r

8 sf fp

fp fp fp p

f p

f p

510



OBOE ô FLAUTO

9

Sotto voce

Rondò moderato

## Solo

Alternativo I

8 10 5

• Alternat: II

Alternat: III

## FLAUTO

QUINTETTO IV

9 \* 10

Allegro moderato

1

crest

Sciolte P

f

Dolce

f

F

1

P

f

1

f

**f**

1

1

④

20

1

Cresf

Sciolte

Dolce

f



# FLAUTO

11

Musical score for Flauto, page 11. The score consists of 12 staves of music. It includes various musical notations such as treble clefs, key signatures (one sharp), time signatures (6/8, 3/8, 2/4), and dynamic markings (p, f, pp). The score is divided into sections labeled "Rondo", "Tempo di Giga", "Alternat: I", "Rondo", "Alternat: II", "Dolce", "Rondo", "Alternat: III", and "Rondo". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The page number 510 is visible in the bottom right corner.



## OBOE ô FLAUTO

## QUINTETTO V

Grave  
Dolce  
p  
Allegretto  
Dolce  
sf  
Dolce  
sf  
Dolce  
sf  
f  
sf  
p  
f  
Dolce  
p  
f  
p  
f  
5to





## VIOLINO PRIMO

Violino Primo musical score page 14. The page contains ten staves of music in G major (one sharp) and 3/4 time. The score is written for Violino Primo. The first section is a fast, technically demanding piece with many sixteenth and thirty-second notes. It includes dynamic markings such as *f* (forte), *p* (piano), *Cres:* (crescendo), and *8va* (octave). There are also fingering numbers (1-4) and breath marks (*fl*). The second section, titled "Romance Andantino", is in a slower tempo and features a *Dolce* (sweet) marking. It includes dynamic markings like *f* and *8va*, and ends with a *Fine* marking. The third section is a repeat of the first section, marked with *Da Capo* and *510* at the bottom right. The page is numbered 14 in the top left corner.



VIOLINO PRIMO

15

P

Allegro Finale

f

PP

1

## Coda

P

510



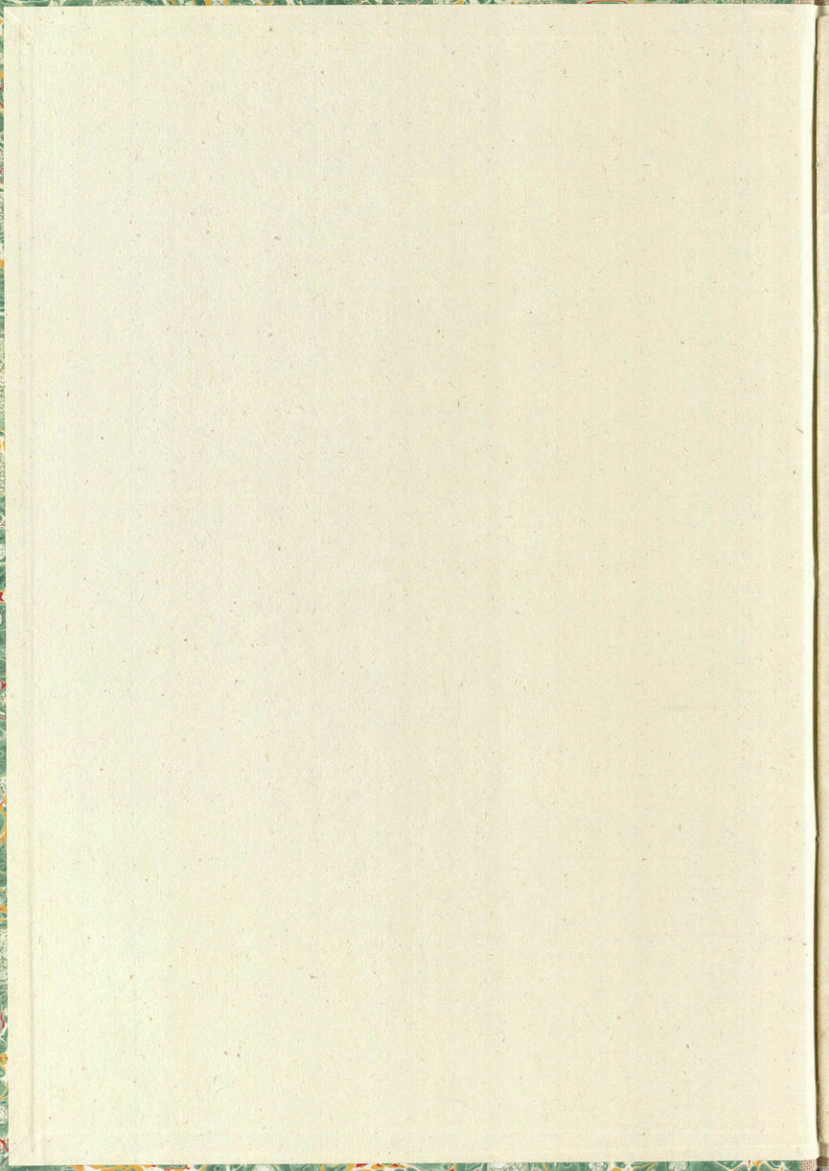
















VIOLA PRIMA

QUINTETTO I

**QUINTETTO I**

Larghetto

Dolce

f p

f P fp fp fp fp Allegro f p

f P

f P f

Solo f P

f P f

P f

f

P f

Dolce

Cres:

f P f

P f

pp

Larghetto

P P f P fp fp

510



# VIOLA PRIMA

3

*Dolce*  
Allegro

*p* *f* *f* *f* *p*

*Sottovoca*  
Rondò in Tempo di Gavotte

*p* *sf* *p* *cres:* *sf* *P* *f* *P* *f* *Fine Minore* *sf* *sf* *P*

*f* *fp* *fp* *f* *P* *Da Cat* *Finale* *Minore*

## VIOLINO SECONDO

QUINTETTO II

Allegro moderato

**VIOLINO SECONDO**

**QUINTETTO II**

*p* Allegro moderato *f p*

Saccato *r f p*

Cres: *f p r r r r*

*f p* Staccato *r f p*

*p f*

510



# VIOLINO SECONDO

5

Piano

Larghetto

Piano

Andantino

Alternativo I

Alternat: II

Da Capo

Alternat: III

P

15

25

4

Da Capo

Alternat: IV

VIOLINO SECONDO

QUINTETTO III

Piano

Allegro moderato

QUINTETTO III *Piano*  
*Allegro moderato*

The musical score is written for a quintet and is in common time. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegro moderato'. The dynamics are indicated by 'p' (piano) and 'f' (forte). The score includes various musical notations such as trills, slurs, and repeat signs. The piece concludes with a double bar line and repeat dots.



# VIOLINO SECONDO

7

Musical score for Violino Secondo, featuring multiple staves of music. The score includes various dynamics such as *p* (piano), *f* (forte), *fp* (fortissimo), and *ff* (fortissimo). Performance instructions include *Piano*, *Rondò moderato*, *Fine*, *Alternativo I*, *Da Capo*, *Rondò*, *Final*, *Alternat: II*, *Alternat: III*, and *Da Capo Rondò Final Fine*. The score is written in treble clef with a key signature of one sharp (F#).

## VIOLINO SECONDO

## QUINTETTO IV

Piano

Allegro moderato

Sciolte

510



# VIOLINO SECONDO

9

**P**

**1**

**PP**

**f**

**P**

**f**

**f**

**pp**

**f**

**P**

**f**

**f**

**P**

**f**

**f**

**P**

**f**

**1**

**2**

**f**

**Piano**

**6**

**8**

**f**

**P**

**Rondo in Tempo di Giga**

**f**

**Piano**

**6**

**8**

**f**

**Alternat: I**

**P**

**f**

**Da Capo Rondo**

**Fin al Fine**

**Piano**

**f**

**P**

**f**

**Alternat: II**

**P**

**st**

**st f**

**P**

**P**

**4**

**f**

**P**

**p**

**Da Capo Rondo**

**Fin al Fine**

**Alternat: III**

**Da Capo Rondo**

**Fin al Fine**

VIOLINO SECONDO

QUINTETTO V

QUINTETTO V

Grave

Piano

Allegretto

Dolce

The musical score is written for five staves. It begins with a treble clef and a common time signature. The tempo and mood markings are 'Grave', 'Piano', 'Allegretto', and 'Dolce'. The score includes various dynamic markings such as 'p' (piano), 'f' (forte), and 'p' (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written in a single system, with the staves connected by a brace on the left.



# VIOLINO SECONDO

11

*Rondòp*

*Allegretto ma moderato*

*Fine*

*Alternativ I*

*Da Capo Rondo*

*Alternat: II*

*Da Capo Rondo*

*Alternat: III*

*Da Capo Rondo*

# VIOLA PRIMA

QUINTETTO VI

Allegro maesto!

[illegible]



## 13

510

## VIOLA PRIMA

*Allegro Finale*

The musical score for Viola Prima, page 14, is an *Allegro Finale*. It begins with a piano (*p*) dynamic and a first fingering (*1*). The music is characterized by rapid sixteenth-note passages and slurs. Dynamics fluctuate throughout, including *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). Fingerings such as *1*, *3*, and *8* are indicated for specific notes. The piece concludes with a *Coda* section marked *pp* and a final *Fine* section marked *f*.







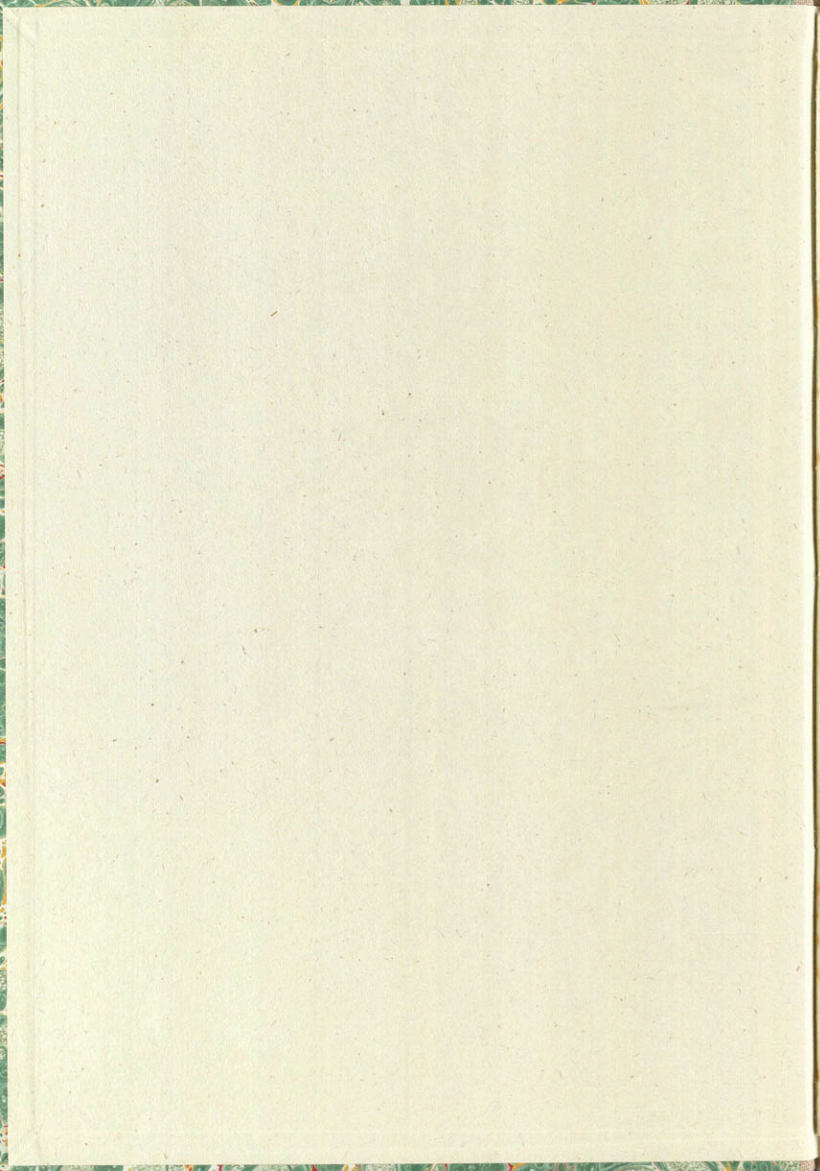
















SEI DIVERTIMENTI  
à Cinque Stromenti.

DEDICATI  
a Sua Altezza Reale, la Serenissima Archiduchessa<sup>a</sup>  
M.A.R.I.A. R.I.C.C.I.A.R.D.A. B.E.L.T.R.A.C.E  
D'ESTE,  
Principessa di Modena.

DA  
WENCESLAO PICHL,  
Nell'attual Servizio dell'Istossa Altezza Reale, a Milano.

OPERA V.

Chés J. J. HUMMEL, à Berlin avec Privilège du Roi,  
à Amsterdam au Grand Magasin de Musique et aux Adresses ordinaires. Prof.

N<sup>o</sup> 516.





VIOLA SECONDA

3

*Sottovoce*

Rondò in Tempo di Gavotta

cres: p f P f P f Fine Minore

sF sf P f fP fP f

Da Capo  
Fin al  
Minore

## VIOLA

## QUINTETTO II

Piano

Allegro moderato

f

p

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

Larghetto



# VIOLA

5

[illegible]

## VIOLA

## QUINTETTO III

Allegro moderato

Musical score for Viola, Quintetto III, Allegro moderato. The score consists of 15 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Allegro moderato". The score includes various dynamic markings such as *p* (piano), *f* (forte), *sf* (sforzando), *Cres* (crescendo), and *Solo*. There are also performance instructions like "a mezzo manico" and "Seque". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score ends with a double bar line and a final measure.



# VIOLA

7

*Piano*  
*Rondo moderato fp*  
*Cres f*  
*Fine Alternativo I*  
*Da Capo Rondo*  
*Fin al Segno*  
*Alternat: II*  
*Solo*  
*Alternat: III*  
*Da Capo Rondo*  
*Fin al Segno*  
*Fine*  
 510

V I O L A

Allegro moderato

QUINTETTO IV

Piano

QUINTETTO IV *Allegro moderato*

Piano

Sciolte

ff

10

510



# VIOLA

9

Musical score for Viola, featuring various musical notations, dynamics, and section labels. The score is written in G major (one sharp) and 6/8 time. It includes a variety of musical symbols such as notes, rests, beams, and slurs. Dynamics like *f* (forte), *pp* (pianissimo), and *P* (piano) are used throughout. Section labels include "Solo", "Alternativo I", "Alternativo II", "Alternativo III", and "Da Capo Rondo". The score concludes with "Final Fine".

Dynamics: *f*, *pp*, *P*

Section Labels: Solo, Alternativo I, Alternativo II, Alternativo III, Da Capo Rondo, Final Fine

Rehearsal Marks: 1, 2, 14, 27, 7

V I O L A

QUINTETTO V

Grave

Piano

## Allegretto



## 11

510

## VIOLA SECONDA

## QUINTETTO VI

Allegro maestoso

P f

P

The musical score for Viola Seconda, Quintetto VI, is written in 2/4 time and features a variety of dynamics and articulation. The key signature has one flat (B-flat). The score is divided into 14 staves, with dynamics ranging from piano (P) to forte (f). The tempo is marked Allegro maestoso. The score includes various articulation marks such as accents, slurs, and breath marks. The first staff begins with a piano (P) dynamic and a forte (f) dynamic. The second staff features a piano (P) dynamic and a forte (f) dynamic. The third staff includes a piano (P) dynamic and a forte (f) dynamic. The fourth staff features a piano (P) dynamic and a forte (f) dynamic. The fifth staff includes a piano (P) dynamic and a forte (f) dynamic. The sixth staff features a piano (P) dynamic and a forte (f) dynamic. The seventh staff includes a piano (P) dynamic and a forte (f) dynamic. The eighth staff features a piano (P) dynamic and a forte (f) dynamic. The ninth staff includes a piano (P) dynamic and a forte (f) dynamic. The tenth staff features a piano (P) dynamic and a forte (f) dynamic. The eleventh staff includes a piano (P) dynamic and a forte (f) dynamic. The twelfth staff features a piano (P) dynamic and a forte (f) dynamic. The thirteenth staff includes a piano (P) dynamic and a forte (f) dynamic. The fourteenth staff features a piano (P) dynamic and a forte (f) dynamic.



VIOLA SECONDA

13

The image shows a page from a musical manuscript titled "VIOLETTA SECONDA". The music is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo/mood is indicated as "Romance Andantino". The notation includes various dynamic markings such as piano (p), forte (f), crescendo (cres.), sforzando (sf), and fine. There are also first and second endings marked with "1" and "2". The piece concludes with a "Da Capo" instruction. The handwriting is in ink on aged paper.

## VIOLA SECONDA

*Allegro Finale*

The musical score for Viola Seconda, page 14, is written in 2/4 time and B-flat major. It begins with a piano (p) dynamic and an accent on the first measure. The tempo is marked 'Allegro Finale'. The score contains various dynamics: piano (p), forte (f), and fortissimo (ff). It also includes articulation marks such as accents, slurs, and breath marks. The piece concludes with a Coda and a Fine marking. The page number 14 is in the top left corner, and the page number 510 is in the bottom right corner.

510





















Box A9.1077

*Violoncello.*

7.



SEI DIVERTIMENTI  
à Cinque Stromenti.  
*DEDICATI*  
*a Sua Altezza Reale, la Serenissima Archiduchessa*  
*M. A. R. T. A. R. I. C. C. F. L. R. D. A. B. E. L. T. R. I. C. E*  
*D' E S T E,*  
*Principessa di Modena.*  
D A  
WENCESLAO PICHI,  
*Well' attual - Servant dell' Imperia' Altezza Reale, a Milano.*  
OPERA V.  
Chés J. J. HUMMEL, à Berlin avec Privilège du Roi.  
N<sup>o</sup> 550. à Amsterdam au Grand Magasin de Musique et aux Adresses ordinaires. N<sup>o</sup> 550.

mu 6202.0290

ERIK OLSEN

Larghetto

[illegible]



# VIOLONCELLO

3

Sotto voce  
 Rondo in Tempo di Gavotta

Fine  
 Minore

Da Capo  
 Fine Minore

510

## VIOLONCELLO

Quintetto II Piano  
 Allegro moderato f P

f P  
 f Solo P  
 f P  
 f P  
 f P  
 f P  
 P Cresf P  
 f P  
 P f  
 f P  
 P f  
 Piano 3  
 Larghetto: 3



# VIOLONCELLO

5

The musical score for Violoncello is written on ten systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into several sections with specific instructions:

- System 1:** Features triplets of eighth notes and sixteenth notes.
- System 2:** Includes the tempo marking *Andantino* and dynamic markings *f* (forte) and *p* (piano).
- System 3:** Contains the word *Fine* and the instruction *Alternativo I*.
- System 4:** Includes the instruction *Da Capo* and the tempo marking *Andante*.
- System 5:** Features the instruction *Alternativo II* and dynamic markings *f* and *p*.
- System 6:** Includes the instruction *Da Capo* and the tempo marking *Andante*.
- System 7:** Features the instruction *Alternativo III* and the tempo marking *Andante*.
- System 8:** Includes the instruction *Alternativo IV* and the tempo marking *Andante*.
- System 9:** Features the instruction *Da Capo* and the tempo marking *Andante*.
- System 10:** Includes the instruction *Da Capo* and the tempo marking *Andante*.

Additional markings include *Solo*, *Cres* (crescendo), and *eva* (evangelical). The score is numbered with measures 13, 22, and 2.

## III 33

Allegro moderato

QUINTETTO III *Allegro moderato*

11

Allegro moderato

p f p

2 f p

sf sf p

f p f

2 f p Cres. f

p f p f p f p f

p f p f p f p f

p f Solo p

f p

f p

f p fp fp fp

10

510



# VIOLONCELLO

7

*f* *P* *f*

*P*

Piano

Rondò moderato *fp* *fp*

*f* *P* *f* *P* *f* *P* *f*

Fine

*P* *P*

Alternativo I

2 1 2

Da Capo Rondo Fina

Solo

Alternativo II

Da Capo Rondo Fina

Alternativo III

1

Da Capo Rondo Fina

## VIOLONCELLO

## QUINTETTO IV

Solo

Allegro moderato

Musical score for Violoncello, Quintetto IV, page 8. The score is in G major (one sharp) and 3/4 time. It features a variety of musical textures including sixteenth-note runs, eighth-note patterns, and sustained notes. Dynamics range from piano (p) to fortissimo (ff). The piece includes a 'Solo' section and a 'Crescendo' section. The page number 510 is at the bottom right.



# VIOLONCELLO

9

Musical score for Violoncello, featuring multiple staves with dynamic markings (pp, p, f, sf, cresc.) and performance instructions (Rondo, Da Capo, Alternativo I, II, III, Fine). The score includes various musical notations such as notes, rests, and bar lines.

Dynamics: *pp*, *p*, *f*, *sf*, *cresc.*

Performance Instructions: *Rondo*, *Da Capo*, *Rondo*, *Final Fine*, *Alternativo I*, *Alternativo II*, *Alternativo III*, *Fine*

Tempo: *Rondo in Tempo di Giga*

Rehearsal Markings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

Da Capo Rondo  
 Final Fine 510

# VIOLONCELLO

QUINTETTO V

[illegible]



510

## VIOLONCELLO

# QUINTETTO VI

Allegro maestoso P f P

Violoncello part of Quintetto VI, measures 1-510. The score is in B-flat major, 2/4 time, and features various dynamics and articulations.

Measures 1-4: *f*, *P*, *f*, *P*

Measures 5-8: *f*, *P*, *f*, *P*

Measures 9-12: *f*, *P*, *f*, *P*

Measures 13-16: *f*, *P*, *f*, *P*

Measures 17-20: *f*, *P*, *f*, *P*

Measures 21-24: *f*, *P*, *f*, *P*

Measures 25-28: *f*, *P*, *f*, *P*

Measures 29-32: *f*, *P*, *f*, *P*

Measures 33-36: *f*, *P*, *f*, *P*

Measures 37-40: *f*, *P*, *f*, *P*

Measures 41-44: *f*, *P*, *f*, *P*

Measures 45-48: *f*, *P*, *f*, *P*

Measures 49-52: *f*, *P*, *f*, *P*

Measures 53-56: *f*, *P*, *f*, *P*

Measures 57-60: *f*, *P*, *f*, *P*

Measures 61-64: *f*, *P*, *f*, *P*

Measures 65-68: *f*, *P*, *f*, *P*

Measures 69-72: *f*, *P*, *f*, *P*

Measures 73-76: *f*, *P*, *f*, *P*

Measures 77-80: *f*, *P*, *f*, *P*

Measures 81-84: *f*, *P*, *f*, *P*

Measures 85-88: *f*, *P*, *f*, *P*

Measures 89-92: *f*, *P*, *f*, *P*

Measures 93-96: *f*, *P*, *f*, *P*

Measures 97-100: *f*, *P*, *f*, *P*

Measures 101-104: *f*, *P*, *f*, *P*

Measures 105-108: *f*, *P*, *f*, *P*

Measures 109-112: *f*, *P*, *f*, *P*

Measures 113-116: *f*, *P*, *f*, *P*

Measures 117-120: *f*, *P*, *f*, *P*

Measures 121-124: *f*, *P*, *f*, *P*

Measures 125-128: *f*, *P*, *f*, *P*

Measures 129-132: *f*, *P*, *f*, *P*

Measures 133-136: *f*, *P*, *f*, *P*

Measures 137-140: *f*, *P*, *f*, *P*

Measures 141-144: *f*, *P*, *f*, *P*

Measures 145-148: *f*, *P*, *f*, *P*

Measures 149-152: *f*, *P*, *f*, *P*

Measures 153-156: *f*, *P*, *f*, *P*

Measures 157-160: *f*, *P*, *f*, *P*

Measures 161-164: *f*, *P*, *f*, *P*

Measures 165-168: *f*, *P*, *f*, *P*

Measures 169-172: *f*, *P*, *f*, *P*

Measures 173-176: *f*, *P*, *f*, *P*

Measures 177-180: *f*, *P*, *f*, *P*

Measures 181-184: *f*, *P*, *f*, *P*

Measures 185-188: *f*, *P*, *f*, *P*

Measures 189-192: *f*, *P*, *f*, *P*

Measures 193-196: *f*, *P*, *f*, *P*

Measures 197-200: *f*, *P*, *f*, *P*

Measures 201-204: *f*, *P*, *f*, *P*

Measures 205-208: *f*, *P*, *f*, *P*

Measures 209-212: *f*, *P*, *f*, *P*

Measures 213-216: *f*, *P*, *f*, *P*

Measures 217-220: *f*, *P*, *f*, *P*

Measures 221-224: *f*, *P*, *f*, *P*

Measures 225-228: *f*, *P*, *f*, *P*

Measures 229-232: *f*, *P*, *f*, *P*

Measures 233-236: *f*, *P*, *f*, *P*

Measures 237-240: *f*, *P*, *f*, *P*

Measures 241-244: *f*, *P*, *f*, *P*

Measures 245-248: *f*, *P*, *f*, *P*

Measures 249-252: *f*, *P*, *f*, *P*

Measures 253-256: *f*, *P*, *f*, *P*

Measures 257-260: *f*, *P*, *f*, *P*

Measures 261-264: *f*, *P*, *f*, *P*

Measures 265-268: *f*, *P*, *f*, *P*

Measures 269-272: *f*, *P*, *f*, *P*

Measures 273-276: *f*, *P*, *f*, *P*

Measures 277-280: *f*, *P*, *f*, *P*

Measures 281-284: *f*, *P*, *f*, *P*

Measures 285-288: *f*, *P*, *f*, *P*

Measures 289-292: *f*, *P*, *f*, *P*

Measures 293-296: *f*, *P*, *f*, *P*

Measures 297-300: *f*, *P*, *f*, *P*

Measures 301-304: *f*, *P*, *f*, *P*

Measures 305-308: *f*, *P*, *f*, *P*

Measures 309-312: *f*, *P*, *f*, *P*

Measures 313-316: *f*, *P*, *f*, *P*

Measures 317-320: *f*, *P*, *f*, *P*

Measures 321-324: *f*, *P*, *f*, *P*

Measures 325-328: *f*, *P*, *f*, *P*

Measures 329-332: *f*, *P*, *f*, *P*

Measures 333-336: *f*, *P*, *f*, *P*

Measures 337-340: *f*, *P*, *f*, *P*

Measures 341-344: *f*, *P*, *f*, *P*

Measures 345-348: *f*, *P*, *f*, *P*

Measures 349-352: *f*, *P*, *f*, *P*

Measures 353-356: *f*, *P*, *f*, *P*

Measures 357-360: *f*, *P*, *f*, *P*

Measures 361-364: *f*, *P*, *f*, *P*

Measures 365-368: *f*, *P*, *f*, *P*

Measures 369-372: *f*, *P*, *f*, *P*

Measures 373-376: *f*, *P*, *f*, *P*

Measures 377-380: *f*, *P*, *f*, *P*

Measures 381-384: *f*, *P*, *f*, *P*

Measures 385-388: *f*, *P*, *f*, *P*

Measures 389-392: *f*, *P*, *f*, *P*

Measures 393-396: *f*, *P*, *f*, *P*

Measures 397-400: *f*, *P*, *f*, *P*

Measures 401-404: *f*, *P*, *f*, *P*

Measures 405-408: *f*, *P*, *f*, *P*

Measures 409-412: *f*, *P*, *f*, *P*

Measures 413-416: *f*, *P*, *f*, *P*

Measures 417-420: *f*, *P*, *f*, *P*

Measures 421-424: *f*, *P*, *f*, *P*

Measures 425-428: *f*, *P*, *f*, *P*

Measures 429-432: *f*, *P*, *f*, *P*

Measures 433-436: *f*, *P*, *f*, *P*

Measures 437-440: *f*, *P*, *f*, *P*

Measures 441-444: *f*, *P*, *f*, *P*

Measures 445-448: *f*, *P*, *f*, *P*

Measures 449-452: *f*, *P*, *f*, *P*

Measures 453-456: *f*, *P*, *f*, *P*

Measures 457-460: *f*, *P*, *f*, *P*

Measures 461-464: *f*, *P*, *f*, *P*

Measures 465-468: *f*, *P*, *f*, *P*

Measures 469-472: *f*, *P*, *f*, *P*

Measures 473-476: *f*, *P*, *f*, *P*

Measures 477-480: *f*, *P*, *f*, *P*

Measures 481-484: *f*, *P*, *f*, *P*

Measures 485-488: *f*, *P*, *f*, *P*

Measures 489-492: *f*, *P*, *f*, *P*

Measures 493-496: *f*, *P*, *f*, *P*

Measures 497-500: *f*, *P*, *f*, *P*

Measures 501-504: *f*, *P*, *f*, *P*

Measures 505-508: *f*, *P*, *f*, *P*

Measures 509-510: *f*, *P*, *f*, *P*



# VIOLONCELLO

Musical score for Violoncello, titled "Romance Andantino". The score is written in G major (one sharp) and 3/4 time. It consists of 14 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Andantino". The score includes various dynamics such as *p* (piano), *f* (forte), and *Solo*. There are also markings for *8va* (octave up) and *Cres* (crescendo). The piece concludes with a "Da Capo" instruction.

Dynamics and markings include: *p*, *f*, *Solo*, *8va*, *Piano*, *Romance Andantino*, *Cres*, *Fine*, *8va*, *Solo*, *Cres*, *f*, *p*, *f*, *1*, *2*, *Da Capo*.

## VIOLONCELLO

*Allegro Finale*

This page contains the first system of a Violoncello score for the 'Allegro Finale' movement. The music is written in a single staff with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The score consists of 14 measures. The first measure is marked with a piano (p) dynamic and a first ending bracket. The second measure is marked with a forte (f) dynamic. The third measure is marked with a piano (p) dynamic and a first ending bracket. The fourth measure is marked with a forte (f) dynamic. The fifth measure is marked with a piano (p) dynamic and a first ending bracket. The sixth measure is marked with a forte (f) dynamic. The seventh measure is marked with a piano (p) dynamic and a first ending bracket. The eighth measure is marked with a forte (f) dynamic. The ninth measure is marked with a piano (p) dynamic and a first ending bracket. The tenth measure is marked with a forte (f) dynamic. The eleventh measure is marked with a piano (p) dynamic and a first ending bracket. The twelfth measure is marked with a forte (f) dynamic. The thirteenth measure is marked with a piano (p) dynamic and a first ending bracket. The fourteenth measure is marked with a forte (f) dynamic. The score ends with a Coda and a Fine marking.

Measures 1-14:

- Measure 1: *p*, first ending bracket
- Measure 2: *f*
- Measure 3: *p*, first ending bracket
- Measure 4: *f*
- Measure 5: *p*, first ending bracket
- Measure 6: *f*
- Measure 7: *p*, first ending bracket
- Measure 8: *f*
- Measure 9: *p*, first ending bracket
- Measure 10: *f*
- Measure 11: *p*, first ending bracket
- Measure 12: *f*
- Measure 13: *p*, first ending bracket
- Measure 14: *f*

*Solo*

Measures 15-28:

- Measure 15: *f*, first ending bracket
- Measure 16: *f*
- Measure 17: *f*
- Measure 18: *f*
- Measure 19: *f*
- Measure 20: *f*
- Measure 21: *f*
- Measure 22: *f*
- Measure 23: *f*
- Measure 24: *f*
- Measure 25: *f*
- Measure 26: *f*
- Measure 27: *f*
- Measure 28: *f*

*Coda Fine*

Measures 29-32:

- Measure 29: *f*
- Measure 30: *f*
- Measure 31: *f*
- Measure 32: *f*

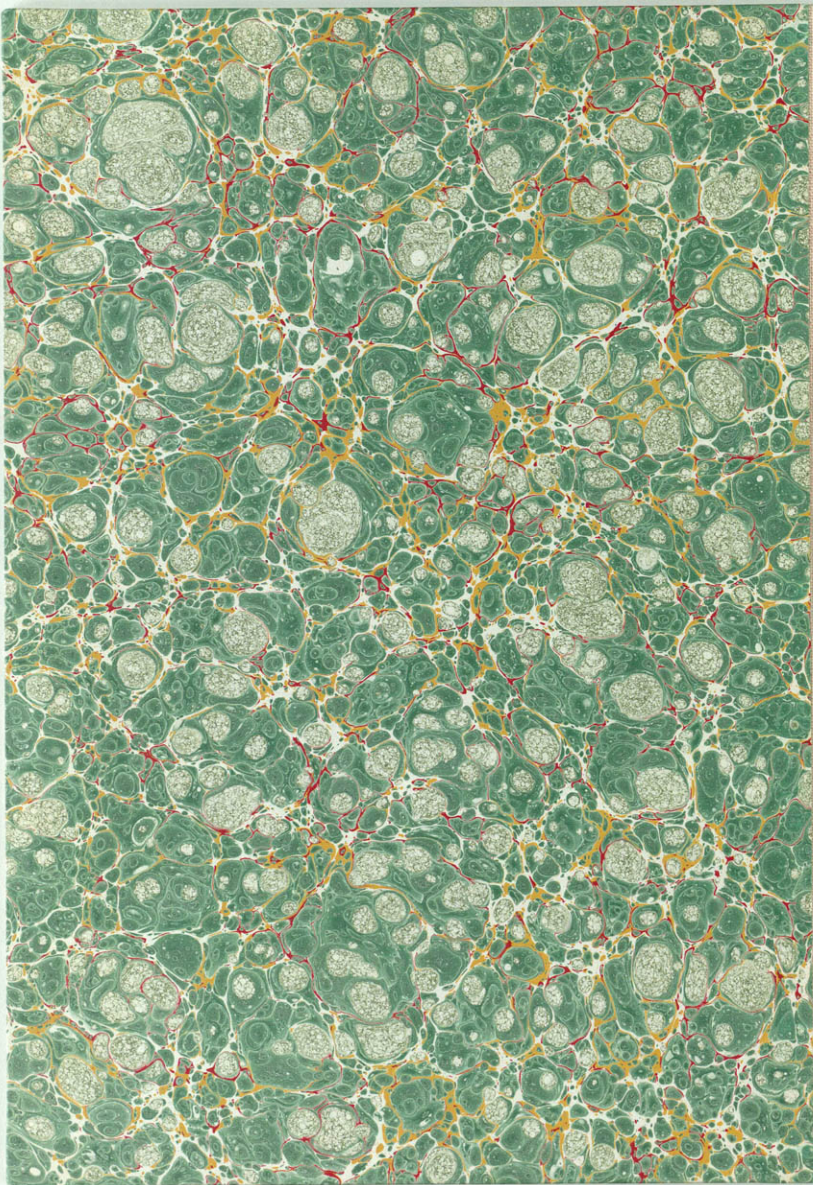






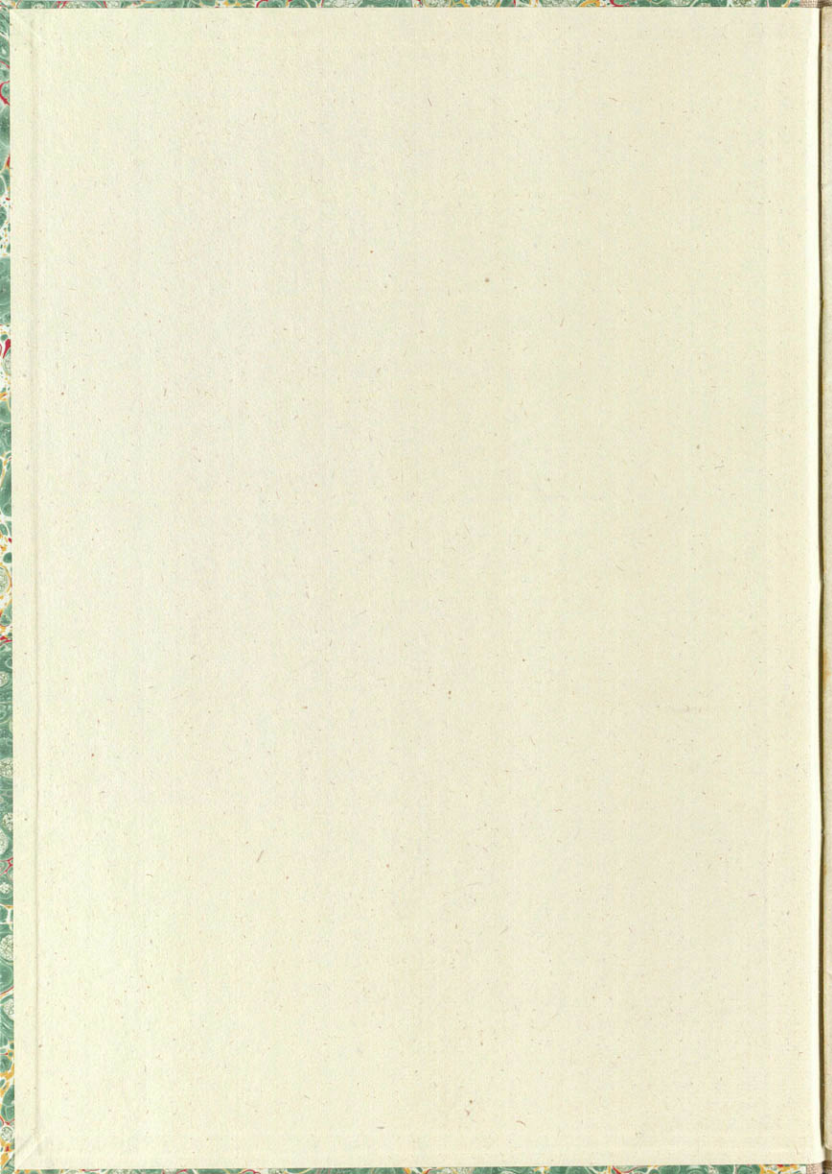




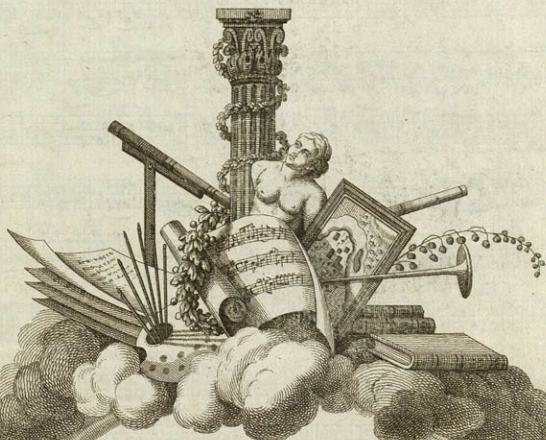












SEI DIVERTIMENTI  
à Cinque Stromenti.

DEDICATI

a Sua Altezza Reale, la Serenissima Archiduchessa

MARIA RICCARDA BEATRICE

D'ESTE,  
Principessa di Modena.

DA

WENCESLAO PICHL,

Nell'attuale Servizio dell'Istessa Altezza Reale, a Milano.

OPERA V.

N<sup>o</sup> 510.  
Chés J. J. HUMMEL, à Berlin avec Privilège du Roi,  
à Amsterdam au Grand Magasin de Musique et aux Ateliers ordinaires.





## VIOLINO SECONDO

3

[illegible]





Con Sordino

# VIOLINO PRIMO

5

Larghetto

Senza Sordino

Andantino

Fine

Alternat. I

Da Capo andantino

Alternat. III

Dolce

Dolce

Da Capo

andantino

Alter. II

Alternat. IV

Da Capo

Andantino

Cres

510

## VIOLINO PRIMO

## QUINTETTO III

Piano

Allegro moderato

510



# VIOLINO PRIMO

7

Musical score for Violino Primo, page 7. The score is written in treble clef with a key signature of one flat (B-flat). It includes various musical notations such as notes, rests, and ornaments. Dynamics include *p* (piano), *f* (forte), *cres* (crescendo), and *fp* (fortissimo piano). Performance instructions include *Sotto voce*, *Rondo moder.*, *Fine*, *Alternat: I*, *Alternat: II*, *Alternat: III*, *loco*, *ava*, *Da Capo Rondo*, and *Fin'al Fine*. The score is divided into sections by repeat signs and includes measures numbered 12, 2, 6, 1, and 2. The page number 510 is visible in the bottom right corner.

VIOLINO PRIMO

QUINTETTO IV

Allegro moderato

**QUINTETTO IV**

Allegro moderato

P Sciolte

Dolce

f P f P f P f P f P f P ff w

Dolce

p

510



9w

ERIK OLSEN

VIOLINO PRIMO

QUINTETTO V

[illegible]



## 11

510

## VIOLINO SECONDO

Allegro maestoso

## QUINTETTO VI

Violino Secondo, Quintetto VI, page 12. The score is in 2/4 time, key of B-flat major, and features a variety of musical notations including dynamics (f, p, bis, Cres.), articulation (accents, slurs), and fingerings (1-5). The piece concludes with a double bar line and a repeat sign.



VIOLINO SECONDO

13

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It consists of 14 staves of music. The first 13 staves are in 3/4 time and feature a complex, flowing melody with many sixteenth and thirty-second notes. Dynamic markings include *p* (piano), *f* (forte), and *sf* (sforzando). The 14th staff is a separate section titled "Romance Andantino" in 3/4 time, marked *Piano*. It has a more lyrical, slower feel. The piece concludes with a "Da Capo" instruction and a final key signature change to B-flat major. The page number "510" is visible in the bottom right corner.

VIOLINO SECONDO

[illegible]



